

The Guild of Play Book

of Festival and Dance
by

Part 1.

G.T. Kimmins



A. C. Ramsay

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Guild of Play Boon

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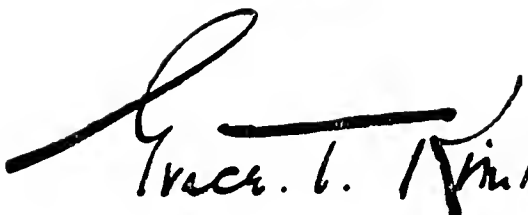
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To
Lord Llangattock

to whose generosity, and the interest of Lady
Llangattock, is due in so large a measure the
success of the Guild of the Brave Poor Things,
Invalid Craft Schools at the Heritage, Chalvey,
and to whose never-failing sympathy and large-
heartedness, the children of Bermondsey,
whether crippled in body, or chiefly by
environment and circumstance, owe and
offer most sincere thanks, this book
of Festival and Dance is grate-
fully dedicated by


Grace L. Williams

THE GUILD of PLAY BOOK *of Festival and Dance*

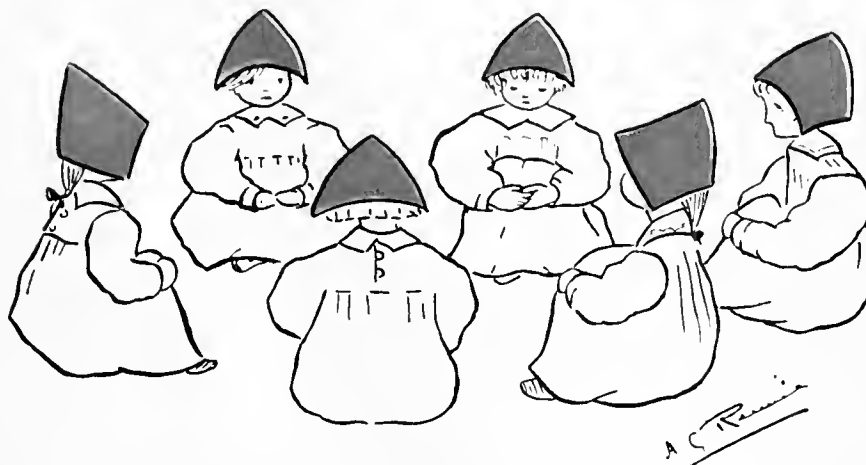
(CURWEN'S EDITION, 5634.)

Written by G.T. Kimmins
Dances arranged by M.H. Woolnoth

PART
ONE.



THIRD
EDITION.



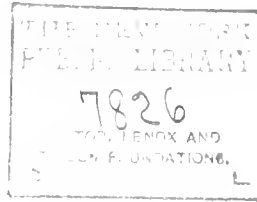
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W. A. L. L.
L. A. L. L.
W. A. L. L.

PREFACE.

Preface.

IT is a great pleasure to me to say a few words in introducing this book to the public.

It embodies the results of a delightful experiment which has been carried out by Mrs. Kimmins and her helpers in connection with the Bermondsey University Settlement for some years past, and is intended to help those who are endeavouring to do similar work elsewhere.

The *Guild of Play* appeals on many grounds to those who are interested in the welfare of children, and especially of those who are compelled to find their playground in the streets of our crowded cities. In addition to the physical evil wrought by their surroundings, there is too often a coarsening of manners and therefore of the moral disposition which is so closely bound up with manners. The art of wholesome play is lost, and life alternates between joyless apathy and boisterous excitement. The worst sufferers from these evils are the girls. Hence, ultimately true womanliness is injured, with evil results that are far-reaching. The remedy for this state of things is not to be found in drill, but in restoring the gift of play; and play must be regarded as a fine art, the resources of which are almost illimitable if educationists have sufficient wisdom and sympathy to discover them. Dignity and modesty of bearing, beauty of movement, and healthful exercise may all be cultivated by play, and with them the sense of comradeship which well-organized games produce. And all this without lessening the joyous sense of freedom and spontaneity which is essential to play. Moreover, that taste for the truly beautiful may be developed which is threatened with destruction by the sordid environment and the bad taste which are so sadly prevalent. Another evil to be combated is the degradation of our popular songs. Those who listen to them are sometimes inclined to despair of the results of our national education. And the evil will last while wholesome songs are simply taught as lessons in school. The children must learn also to associate beautiful songs with their play.

To combine all these influences is the problem which this book solves on the sure foundation of experience. What has been done is not an invention of the new, but a revival of the past. Old English games and costumes are restored; ancient folk-songs are recovered and made popular once more.

Many influences must co-operate if the old ideal of "Merrie England" is to be revived. But education must take the lead, and its efforts must not be confined to school buildings and school hours, but must invade the playgrounds, the parks, the streets, and the places of entertainment. It is to be hoped that this book will be the means of encouraging and guiding many to undertake a work which is so closely bound up with that joyous healthfulness upon which so many moral, mental, and physical interests depend.

J. SCOTT LIDGETT,

Warden of the Bermondsey University
Settlement, S.E.

SEPTEMBER, 1907.

Guild of Play Book.

NOTE.

The following sources of information on old Customs, Sports, Dances, and Games are specially recommended as being easy of access to all ; and those responsible for this little book beg to acknowledge their obligation to them for very much valuable help and for much courtesy and liberality in matter of quotations.

Strutt's "Sports and Pastimes," Chambers's "Book of Days," Cassell's "Book of Sports," Brand's "Popular Antiquities," Knight's "Pictorial Shakespeare," Chappell's "Popular Music of the Olden Time," Hadow's "Songs of the British Islands," Sharp and Macilwaine's "Morris Book," Gomme's "Children's Singing Games," Farmer's "Dulce Domum," and many others.

The very interesting collection of folk-songs by Mr. Cecil Sharp will be found invaluable by all teachers of singing, and selections from them will add greatly to the enjoyment of any programme. See "English Folk-Songs for Schools," collected and arranged by S. Baring Gould, M.A., and Cecil J. Sharp, B.A., price 2s. 6d., published by J. Curwen & Sons, 24 Berners Street, London, W.

The books of "Children's Singing Games," collected and edited by Mrs. Gomme, and charmingly illustrated by Winifred Smith, are certainly of the greatest help to all interested in the play of little children ; and as the books include the tunes to which the games are sung, they are doubly useful.

All Guild of Play workers would like to take this opportunity for gratefully acknowledging the debt of gratitude they owe to Mrs. Gomme for these delightful books, which are used constantly wherever Guild meetings are held. See "Children's Singing Games," published by Mr. David Nutt, Long Acre, London, W.C. Also the very great kindness of Messrs. Chatto & Windus for so generously allowing quotations from Brand's "Popular Antiquities" to be used in this volume.



“ For sports, for Pagentrie, and Playes,
 Thou hast thy Eves and Holydayes ;
 Thy Wakes, thy Quintels, here thou hast,
 Thy Maypoles too, with garlands gract ;
 Thy Morris Dance ; thy Whitsun Ale ;
 Thy Shearing Feast, which never faile,
 Thy Harvest Home ; thy Wassaile Bowle,
 That's tost up after Fox-i'-th'-Hole ;
 Thy Mummeries ; thy Twelfe-tide Kings
 And Queens ; thy Christmas revellings.”

From Brand's " Popular Antiquities," published by Messrs. Chatto & Windus, by kind permission.

INTRODUCTION.

Introduction.

THE object of this book, where space is a great consideration, is not to give details of a large number of games, dances, or songs, but suggestions, and a certain amount of definite directions. By numbers of correspondents after the May Day and Yuletide festivals in connection with the “ Guild of Play,” it has been asked that certain specimen programmes, which have been found both attractive and useful on certain days of the year at the Bermondsey University Settlement, might be made accessible to the vast army of child-lovers who are constantly engaged in the preparation of simple festivals. As Bermondsey has such romantic associations, it is not surprising that ancient customs, songs, and dances have always formed a very large proportion of the “ Guild of Play ” festival programmes. It will be seen, however, and should always be clearly understood, that the “ Guild of Play ” workers are fully alive to the really beautiful modern music which is so easily to be obtained from the leading music publishers.

Essentially, all the “ Guild of Play ” work is educational. It aims at training every part of the body in absolute harmony, and completely avoids any games or dances which have for their sole aim any one-sided development. For this reason it discourages the element of individual competition. As certain children show marked progress, and tower above the others in any way, the class is split up into various sections, each under the leadership of such children, who in their turn urge on the slower children to reach the average excellence, the whole class being closely supervised by the teacher. This system of “ helpers ” has been found of the utmost value, for the learning to “ serve ” those younger and less clever than themselves has strengthened the moral tone of the whole play, and tended to increase those habits of courtesy, unselfishness, and gracefulness in deed and word, as well as act, which is the Guild’s ultimate aim and ideal for its members.

Apparatus and costume are regarded as strictly subordinate instruments, and are only used to increase or define the effect of certain movements, and not as a means to exhibit any startling feats of skill.

The Guild teaches that happiness comes from within, and is *not* dependent on external circumstances ; hence it follows that at a Guild of Play there are no buns or oranges, no costly toys, no magic lantern shows, no direct religious teaching ; there is not even the giving away of useful information. But then how much of the best moral teaching is indirect ! How much direct moral teaching is there in Westminster Abbey, or one of Turner's pictures, or the Book of Job ? None whatever, because the building, or picture, or drama is entirely noble and true in its very conception. They are good in themselves, and have no need to put on goodness.

The utmost we can hope for the Guild is that it may help to make the lives of its children a little better than they might have been. We do not give statistics, nor do we give "results ;" we merely take up a little bit of the children's lives and live it with them. And the beautiful thing is that here, as elsewhere, fact and sound theory go hand in hand.

Dancing and play and the love of stories are among the strongest natural instincts of children ; personal experience forces us to believe that, after noble home influences, they are perhaps the greatest of all factors in true education.

We take just what we find, and try to educe thence all that is good and beautiful, leaving bad elements to die of starvation. In the sense of completing, finishing, we can "do" nothing ; but we do believe in the preventive and stimulative force of even one weekly hour spent as well as it is possible for a child to spend it—not some special hour under some special condition, but just an ordinary bit of the child's life spent in ordinary pursuits—yet with a difference.

We all are glad to see children happy, we all recognize play as their "right." We believe that happiness and healthy bodies are quite as important factors in moral lives as is direct instruction in morals. But at the Guild of Play our aim is not merely to provide amusement—rather would we let our work for children be the history of our Settlement rule, and work on the lines of Herbert Spencer : "at the outset autocratic control, where control is needful ; by-and-by an incipient constitutionalism in which the liberty of the subject gains some express recognition, successive extensions of this liberty of the subject gradually ending in parental abdication in favour of a grasped and self-controlled manhood or womanhood."

Hence at the Guild of Play we have no punishments save those which follow as the natural penalties of broken laws. We try to lead the children to be good of their own free will, because we believe that with every free, conscious choice of right their moral power and strength of character increase. Similarly, we have no rewards save that greatest of all pleasures—the working for others. And the highest prize we offer is to be allowed to go and play before old people in the workhouse or infirmary, or our Guild of the Brave Poor Things, or before the children's own parents.

Unless our play together, and the stories we tell, are to the children an end in

themselves, without the hope of prize or the excitement of display, then, indeed, are the Guilds of Play of little avail.

All lovers of children should be sturdy advocates of the revival of all that is national and traditional, particularly in all matters relating to education, for there is but little doubt that the historical method is the right one ; and again, as all teachers will admit, there is nothing the children enjoy better, and it surely is wiser to give children what they like, rather than what they do not. It is good to link the present with the past, and it has been proved beyond all possibility of doubt that with the Bermondsey children, where the Guild of Play has taken such particularly deep root, the traditional element of the songs and games used has appealed very strongly to the children's sense of imagination, and they have been from the beginning of the Guild of Play its very foundation stones. Traditional songs and dances are of the utmost value ; they are keenly enjoyed by the children, who enter into them with all the zest for which, perhaps, the London child particularly is famous. There is so much which is ugly, and so little that is beautiful in our great cities, that surely we should use all the means in our power to enlarge upon the usefulness and charm of children's singing games. And the same might also be equally said of the dances.

Singing, dancing, and mumming have always been the recognized means of recreation for the English people, and if we look up the records of old feasts and merry-makings we find that these three things constitute the chief elements. Those who have made a special study of dancing, when summing up the question from every aspect, tell us that, used in the light of concerted movement, regular rhythmic movement, fully disciplined, and under absolute control, combined with a certain degree of spontaneity, brings out all that is best in the child. All the faculties are seen in full play, both mental and physical, therefore dancing is one of the most truly recreative things for children possible. Those who study children from a medical standpoint will surely agree that it is better that all physical exercises should be really and truly enjoyed than merely performed perfunctorily, like taking a powder.

Dancing can only be objected to when it expresses vulgarity or self-conscious conceit, an element which seldom appears unless put there by the teachers. Therefore the teachers of dancing have a particularly responsible task, affording ample opportunity for combining moral as well as physical development.

On the other hand, we must all at times have been struck with the wonderful zest and energy with which town children enjoy their lives. One is often cowardly enough to wish that they need never grow up. The dirtiest court and most miserable homes are made beautiful and picturesque by the careless happiness of the children, that of the tiny baby tottering out to see the street world and make discoveries with a delightful freedom which is denied to the well-regulated child, or of the older boy and girl who are dancing round a street organ, which is absorbing for the moment all their faculties. This thronging child life with its wonderful freshness fills us with hope, and relieves the picture of suffering and sorrow with light as from another world. When one sees the children in the streets one involuntarily thinks of the story of the Pied Piper of

Hamelin, and tries to imagine what the world must have been like after he took them all away.

London children play by instinct—they are born philosophers, cold and wet and even hunger rarely damping their spirits. They dance and sing and invent with the most delightfully keen imaginative power, while for mimicry and sheer humour they can ill be beaten.

The London child is a born dancer. You have only to watch them round the street organs to be assured of this, and London teachers have therefore a natural and inborn faculty to work upon and to guide into healthful channels. For disciplined recreation the Morris Dance may be considered almost ideal.

The Minuet will also be found to possess very far-reaching influences for good, and it has the advantage, like the Morris Dance, of being able to be repeated in sets of eight or sixteen. For the teaching of self-control, courtesy, and other virtues of this kind, such a dance will be found most useful. The children thoroughly enjoy it, and it has the additional advantage of being an exact opposite to the Morris Dance, and the two form excellent contrasts. The simplest form of Minuet, and one which has been found most useful at the Guild of Play, is the one given in this book. It has been taught most successfully to scores of the poorest children attending the water-side schools on the south side of the river Thames, and always successfully.

Any good dancing mistress is further able to arrange special dances for occasions. There will always be certain children who for some reason or another cannot take part in the ordinary dances, and for these it is necessary to evolve something which is interesting, picturesque, and of distinct recreative value. A few specimens of such dances have been included, as there may be others who, like Guild of Play workers, have often been confronted with a score or more of children left over from certain set dances for whom something has to be concocted on the spur of the moment when there is little time for thought or planning. The simple two-step dances are always a god-send to the teacher, and certainly form a much more effective and pleasing entrance or exit than the ordinary march. The tune of "My Lady Greensleeves," of before 1580, and "Golden slumbers kiss your eyes," also an old melody, form excellent music upon which to build up dances such as have been included in this volume of suggestions. These can be varied with bright steps set to the "Keel Row," and other such well-known melodies, according to the nature of the performance to be given or ended. Singing and dancing go hand in hand, and nothing can be a more pleasing sight than to see children singing beautiful words accompanied by rhythmic movements and gestures.

As many as two hundred children attend a Guild of Play each night, and all wear a simple cap, which at once marks off the evening as a special occasion. On Guild nights the schoolroom is the children's playroom. They march or dance in two by two, curtsying or bowing to the workers. The evening is divided between songs, games, dancing, and fairy tales.

The closing of the Guild.—Workers and children together sing an evening hymn and pray the Lord's Prayer, first saying :—

" Father, we thank Thee for the night,
 " And for the pleasant morning light ;
 " For rest and gladness, love and care,
 " And all that makes the day so fair.
 " Help us to do the things we should ;
 " To be to others kind and good ;
 " In all we do, in work or play,
 " To grow more loving day by day."

Then comes the Benediction, followed (the children still kneeling) by the Vesper verse :—

" Lord, keep us safe this night
 " Secure from all our fears ;
 " May angels guard us while we sleep,
 " Till morning light appears."

After a reverent pause, which has been likened to the hush of a cathedral service, the children, to music, and headed by the leaders, dance round the room, bidding the workers good night, and then out into the street, where the elder girls see the little ones safely home ; within ten minutes the street is as empty as if no Pied Piper, in the guise of the Guild of Play, had but two hours since piped all the houses empty of children, and lured them into the Council school adjoining the Settlement buildings.

If we examine the history of any noble nation, we shall always find that, at the time of its greatest nobleness, education was regarded as a preparation for life in all its width and depth ; never as merely a useful preparation for some special future ; and we shall also find that among the important factors in that education were always, in some form or other, dancing, games, and fairy tales. The reasons for this are very apparent. " The mankin feels that he is a born man, that his vocation is to work," wrote Carlyle. There are certain parts of the mankin that can be best—or only—developed by means of physical exercise ; chief among these are his powers of self-control and comradeship. Through dancing and games a child first learns that he can do very little without a strong, healthy body ; and through these he best learns that muscle alone never wins ; that his body is a grand tool, but only a tool. Consciously or unconsciously, he sees that if he means to win, whether at a game or in life, he must be master of himself.

We English folk gain a great start in the race of nations from the infusion in our nature of the two great principles that have swayed Europe for more than two thousand years. It is only from the rotten heart of a false shepherd that the great Norse poet lures the words :—

" The man whom God will have to fall
 " He first makes individual."

Comradeship winds the world's wheels ; but no man has ever been a true comrade who has not first been true to himself. *First* to possess ourselves ; *then* is it good to gain the capacity of flinging ourselves away—not wantonly, not uselessly ; but swelling the great harmony of some mysterious, stimulating chord.

Of the fairy tales what shall we say ?

"Where there is no vision, the people perish," wrote the proverbial proverb-maker. We all have some power of "seeing things." To all of us come moments when we see

"the light that never was on land or sea,"

when we know the reality of the unseen, and the unrealness of the seeming of things ; when we pierce the Future that has such a mighty hold upon the Now. At these times we gain our ideals ; then noble deeds are planned. The noblest, simplest life—the ideal life—is that whose deeds instinctively are right. We all know many people with many instincts and little brain power ; a person with no instincts and much brain power is, fortunately, rare. Hence it seems obvious that education's first aim is to train instincts to good. And without some "imaginary forces" how is a man to gain an ideal, that ideal which, paradox though it be, is yet his most practical possession ?

Our lives are so incomplete, such odd bits and broken fragments of some unknown whole, the things which make and mould them are so intangible, their most valued possessions are so far beyond the grasp of words, that we dare not be too "practical." If we are to do our work at all thoroughly, we *must* think on the things that lie behind the shadows which, alone, "the best of this kind are." We remember the Apostle who, though a Roman gentleman and possessing the broadest education of his time, summed up life's true gifts with "the greatest of these is love ;" we think of the mediæval priest who prayed for his children "that they may become fit to love ;" we hear the verdict of the modern man of science that "love" is the greatest thing in the world ;" and we think it good to give away to the children the thing that we find hardest to part with—a bit of our ourselves, our love. And reverently we pray that we may become fit to win a little child's love.

Without imagination, "vision," our senses finally avail ourselves nothing ; with it, they may open roads to God. A child without imagination will become a man without ideals, with narrow sympathies here and little interest or treasure in the great Unknown Land. Wherefore let us kindle imagination, and for this purpose we know of no better instruments than fairy tales.

These are some of the thoughts and theories that are at the root of the Guild of Play. With games and dancing and fairy tales, training body, imagination, and heart, we would see the brain training in the day school duly supplemented. It is a glorious thing to give children happy hours, but if at the same time we can help to make life—ordinary, hungry, toyless life—beautiful and good to them, if we can help the tiny seeds of love and faith and hope and self-control to grow, if we can lure forth ideals, surely *that* is true education.

Paradox though it be, the cause of the children is the cause of every one. Men and women alike, of every creed and every station, know and care that the men and women who are to make or mar this century are themselves being made or marred to-day ; one and all can, if they will, hinder the marring and help the making.

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Ball Exercises, regarded particularly from the curative standpoint, and therefore useful for Special Schools, Cripple Play Centres, Convalescent Homes, and Vacation Schools.



CURTSEY AND BOW.



WRONG CURTSEY.



THE RIGHT CURTSEY.

POSITIONS OF THE FEET.



No. 1.



No. 3.



No. 4.



No. 2.



No. 5.

The Guild of Play Book of Festival and Dance.

PRELIMINARY DIRECTIONS.

Before teaching even a simple dance it is well to begin by practising a few steps, the children moving round the room in single file, sometimes in couples, or in lines facing the teacher, after which the performance of different figures is comparatively easy, and by paying careful attention to the feet and body movements at the very commencement, excellent results can be obtained. A few rules which should never be overlooked are as follows :—

- I. Toes to be well turned out.
- II. Toes to point with heel well raised from the ground.
- III. Steps to be executed lightly on toes, and not with a flat foot.
- IV. Partners to hold hands lightly, the girl to place her hand, palm downward, in boy's hand, palm upward, arms well raised and slightly curved.

POSITIONS OF THE FEET.

1st. 2nd. 3rd. 4th. 5th.

CURTSEY AND BOW.

For a curtsy, stand with feet in 3rd position, slide left foot behind right, slightly crossed (distance half a foot length), left heel well raised, the weight of the body being entirely on front foot, which is flat and firm on the ground while slowly sinking. Immediately transfer the weight of the body to the back foot while slowly rising.

For a bow, stand with the feet in 1st position, keeping the knees straight; bring head and shoulders slightly forward.

DESCRIPTION OF STEPS FOR GENERAL PRACTICE.

Avoiding technical expressions as much as possible.

SNATCHES. (A)



Or,



Snatches.

Single file round the room.

- 1 Bar { (1) Step forward on right foot and hop.
 (2) Step forward on left foot and hop (alternately right and left) joining the hop quickly to the "step" upon which the accent falls, to every beat of the music.

POLKA STEP. (B)



Polka Step.

- 1 Bar { (1) *Step forward with right foot (4th position).
 (2) Bring left foot behind (3rd position).
 (3) Step forward again with right (4th position).
 (4) Throw left forward raised from the ground, at the same time hop on right.
 Repeat *, beginning with left foot.

The above step should be practised to slow C time and 6-8 rhythm.

STEP AND THROW. (C)

Slow waltz time.



Step and
Throw.

- 1 Bar {
- (1) *Step forward on right foot (slightly to side).
 - (2) Bring left forward well raised, with a good point, knee slightly bent (bending body to left).
 - (3) Hop on right foot.
- Repeat *, beginning with left foot.

MINUET MARCH. (D)



- Minuet March. 2 Bars {
- (1-2-3) *Three light marching steps (beginning with right).
 - (4-5-6) Point left to side (2nd position). Bend body towards pointing foot. Head well posed over shoulder.
- Repeat *, beginning with left foot.

BALANCE AND POSE. (E)

(Same Music as D.)

Partners facing each other.

Balance and
Pose.

- 2 Bars {
- (1) Step forward with right foot, bringing left behind (3rd position), taking right hands, well raised, looking under arms.
 - (2) Rise on toes (both feet)
 - (3) Sink on heels.
 - (4) Step back with left.
 - (5-6) Point right without moving position (looking over right shoulder).

POLKA WITH POINTS. (F)

(Same Music as A.)

Polka with
Points.

- 2 Bars {
- In lines facing teacher. (Side step.)
 - (1) *Step to right with right foot (2nd position).
 - (2) Bring left behind (3rd position).
 - (3) Step to right again (2nd position).
 - (4) Hop on right foot.
 - (5-6) Point left in front (4th position), at the same time hopping on right and looking well over left shoulder.
 - (7-8) Point left toe to right heel.
- Repeat *, beginning with left foot.

An old English May Day at the Bermondsey University Settlement always includes a Pageant March of village maids, shepherdesses, milkmaids, youths, Robin Hood and his Merry Men, Friar Tuck, Will Scarlett, Little John, Stokesley, Maid Marian, Jack-in-the-Green, the sweeps, morris dancers, hobby horse, jester, and various May Day characters in appropriate costume, followed in due course by the Queen of the May and her court. A contest between Summer and Winter is often included in the programme.

"In honour of May Day the Goths and Southern Swedes had a mock battle between Summer and Winter, which ceremony is retained in the Isle of Man, where the Danes and Norwegians have been for a long time masters."

(*Brand's "Popular Antiquities."*)

The hunt is up	"Songs of the British Islands"	No. 2.
Now robin, lend me thy bow	" " "	No. 22.
Under the greenwood tree	" " "	No. 57.
Come, lasses and lads	" " "	No. 62.
Now is the month of maying	" " "	No. 83.
It was a lover and his lass	" " "	No. 85.

The above from Hadow's "Songs of the British Islands," a collection of national songs for use in schools, will all be found most useful for a May-day performance. No apology is made for quoting so largely from one source, as teachers will gratefully acknowledge the help it is to find all they need in one book. All the songs have many settings, but these are very simply arranged, and therefore most suitable.

A child might well recite the following lines before the revels begin:—

"Happy the age, and harmless were the dayes
 (For then true love and amity were found),
 When every village did a Maypole raise,
 And Whitsun-ales and May-games did abound;
 And all the lusty yonkers, in a rout,
 With merry lasses daunc'd the rod about,
 Then friendship to their banquets bid the guests,
 And poore men fared the better for their feasts.
 The lords of castles, mannors, townes, and towers
 Rejoiced when they beheld the farmers flourish,
 And would come downe unto the summer-bowers
 To see the country gallants dance the Morrice.

* * * *

"But since the summer poles were *overthrown*,
 And all good sports and merriments decayed,
 How times and men are changed, so well is knowne,
 It were but labour lost if more were said."

(*See Pasquil's Palinodia, 1634.*)

THE GREENSLEEVES DANCE.



MY LADY GREENSLEEVES.

To face page 5.

GREENSLEEVES.

Words adapted by FLORENCE HOARE.

Old English Air.

S. Voice. Moderato.

1. Oh! la - dye mine, what spell is thine, Whose gla - mour doth so
 2. To me the hunts - man vain - ly cries, Or gay world spreads its
 3. For thee my hand hath sought earth's best To deck thee in thy
 4. Fair gar - ni - ture of fil - i - gree And price - less gems I've

Piano.

hold me fast, That year by year, come shade or shine, Thou charm-est as in days past?
 dain - ty lures; In thy dear hand my king - dom lies, Thy smiles its sur - est plea - sures.
 love - li - ness; Soft broi - der - ie from east - ern chest, And smocks of dain - ty white - ness.
 brought to thee, For thou art all the world to me, And love thy lips have taught me.

O green - sleeves was all my joy, O green - sleeves was my de - light, O

D.S.
 green - sleeves was my heart of gold, And who but my la - dye green - sleeves.
Repeat Refrain with Piano only.

**Greensleeves
Dance.**

This dance was always a very popular one, and was probably very common both indoors and out. It is mentioned twice in "The Merry Wives of Windsor:" "Let the sky rain potatoes, let it thunder to the tune of Greensleeves;" and in a still more impressive and scathing sentence: "They do no more keep pace together than the 100th Psalm to the tune of Greensleeves." The words are very quaint, and when sung to the rhythmic and haunting measure figured below, will be found a most charming song and dance. The illustration shows the courtliness of the dance throughout, which is its most dominant note.

A large circle of couples taking hands (girl always gives her left hand to boy's right). Stand in position to begin, outside feet pointing, boys left and girls right.

Step D, alternately pointing away from each other and towards each other.

Repeat until the last line of the refrain "And who but my Lady Greensleeves," when all glide back with inside feet, facing each other, bow and curtsy, disengaging hands.

Regain original position while refrain is played ready for next verse.

In olden days, the people danced and sang simultaneously, but as a rule it is nowadays considered better for some to make music while the others dance. In this book, wherever words are printed under the music it is suggested that the most effective method of performance is to have a choir of children singing apart, during the dancing.

**The Dance of
Garlands.**

In certain towns of England the beautiful old-world custom of parading with garlands is still more or less effectively connected with 1st May. On that morning small children, and even adults, are wont to perambulate the streets of the villages or towns carrying garlands. They halt outside the houses, singing various little refrains, showing the garlands, for which they expect a small gift of money. A Garland Dance will be found extremely pretty and effective, and can be well adapted to certain school drilling movements, which will need no special rehearsal. A version of this dance is fully described. Any number can take part.

Any number to enter in single file with garlands held high over head. The tune may be played during entry. Strike the chord of the key when the dancers are ready for the steps. The bars are numbered from that point.

	BEATS.	BARS.
(1) Step C, once with right foot and once with left	6 beats ..	1 bar
Pause, feet 4th position, bend to right	3 beats }	.. 1 bar
Bend to left	3 beats }	
Repeat (1), and continue till places are reached, forming two lines facing, well apart, with plenty of space between each child.		
(2) Step C, once with right foot and once with left foot	6 beats ..	1 bar
(advancing)		
Pause, feet 4th position, bend to right	3 beats }	.. 1 bar
Bend to left	3 beats }	
Repeat (2), retiring	12 beats ..	2 bars
Step C four times (right and left alternately), advancing	12 beats ..	2 bars
Pass (right shoulder to right shoulder), and change places		

DANCE OF GARLANDS.

Andante. 18th Century.

PIANO. *p legato.*

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The tempo is marked 'Andante.' and the style is '18th Century.'. The first system includes the performance instruction 'PIANO. p legato.' The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. There are frequent rests and ties throughout the piece. The notation includes many slurs and phrasing marks. The piece concludes with a double bar line at the end of the fifth system.

Turn to right, continuing Step C (once with right and once with left)

6 beats .. 1 bar

Point right to finish

6 beats .. 1 bar

Repeat Fig. II, getting back to places.

48 beats .. 8 bars

Lead round in single file again, using any fancy figure.

To maintain the traditional element, certain children should go through the old May-day custom of collecting small gifts or alms from the spectators. These children should carry, in place of the garland, a stick or pole with a garland-shaped bag. (An ordinary child's shrimping net lined and decked with flowers would answer the purpose.)



The Maypole Dance.

Bourne, on the topic of the 1st of May, writes: "The after-part of the day is chiefly spent in dancing round a tall Poll, which is called a May Poll; which, being placed in a convenient part of the village, stands there as it were consecrated to the Goddess of Flowers, without the least violation offer'd to it, in the whole circle of the year."

* The four bars of instrumental introduction are not counted. For second and third verses, return directly to the vocal part, without replaying the introduction.

Step A. I. (1) All dance round pole in couples, taking hands. (Fall into large circle facing pole on the last four beats, all joining hands.) 16 beats .. *8 bars



II. (2) Advance and retire 8 beats .. 4 bars
 Give right hand to partner and turn 8 beats .. 4 bars
 Repeat (2). (Finishing, boys facing girls, boys with back to pole, girls facing pole). 16 beats .. 8 bars



Step F. III. (3) Once to right 4 beats .. 2 bars
 Once to left 4 beats .. 2 bars

(ILLUSTRATION I.)

Take right hands and turn partner 8 beats .. 4 bars
 Repeat (3) 16 beats .. 8 bars
 Repeat (1) 16 beats .. 8 bars
 Repeat (2) 32 beats .. 16 bars
 Girls kneeling on the last four beats, facing out in outer circle, boys in inner circle also facing out



Step B. IV. Boys dance twice round partner, passing to left, girls rising on last four beats. 16 beats .. 8 bars

(ILLUSTRATION II.)



Step A. V. Girls turn to their right and follow each other round in outer circle, while boys follow each other round to their left in inner circle, girls and boys going in opposite directions 16 beats .. 8 bars



MAYPOLE DANCE.

No. 1 (2nd Bar.)



No. 2.



No. 3.

THE MAYPOLE DANCE.

Traditional words.

Allegretto.

16th Century.

PIANO. *mf*

S. mf

1. Come, ye young men, haste a - long With your mu - sic, dance, and song;
 2. 'Tis the choice time of the year, For the vio - lets now ap - pear;
 3. When you thus have spent your time, And the day is past its prime,

Bring your lass - es in your hands, And For 'tis that which Spring com - mands.
 Now the rose re - ceives its birth, And pret - ty prim - rose decks the earth.
 To your beds re - pair at night, There to dream of day's de - light.

cres.

f

Then to the May - pole haste a - way, For 'tis now a hol - i - day;

D.S. vs. 2, 3.

Then to the May - pole haste a - way, For 'tis now a hol - i - day.

Boys dance round pole twice to girls' once, the girls keeping well out from the pole.

When partners meet, repeat Fig. III falling into large circle to finish 32 beats .. 16 bars



- Step A. VI. (6) Each child advances in turn for ribbon, taking ribbon on 4th beat 4 beats .. 2 bars
- Retires and takes position for plaiting,* facing partner, right foot pointing, looking over right shoulder 4 beats .. 2 bars
- Repeat (6) according to number of children.

(ILLUSTRATION III.)

After plaiting, etc., join hands in large circle, dance round briskly to left 16 beats .. 8 bars

Then to right 16 beats .. 8 bars

Dance off with partner.



Morris Dance.

In a dissertation on the ancient English Morris Dance at the end of the second volume of his "Illustrations of Shakespeare and of Ancient Manners," Donce observes that both English and foreign glossaries uniformly ascribe the origin of this dance to the Moors, although the genuine Moorish or Morisco dance was, no doubt, very different.

"The English were famed," says Dr. Grey in his "Notes on Shakespeare," "for these and such like diversions, and even the old, as well as young persons, formerly followed them."

Shakespeare himself makes mention of an English Morris Dance, in a speech of the "Dauphin" in *Henry V.*

A note signed "Harris," in Reed's edition of Shakespeare (1803), informs us that "Morrice-dancing, *with bells on the legs*, is common at this day in Oxfordshire and the adjacent counties, on May Day, Holy Thursday, and Whitsun Ales, attended by the Fool, or, as he is generally called, the Squire, and also a Lord and Lady; the latter, most probably, the Maid-Marian mentioned in Tollet's note: "nor is the Hobby Horse forgot." The practice is continued to the present day, as may be seen in "Shakespearean Bidford Morris Dances" (Curwen, 2s.).

An excellent book upon Morris Dances has been written by Mr. Cecil Sharp, giving in detail the history and leading characteristics of these valuable old country dances, without which no village festival was complete.



- Step A. Enter and come down centre in couples (taking hands) 16 beats .. 8 bars
- I. (1) 1st or front couple to hold hands high and dance backwards, while the other three couples come forward and pass underneath. 8 beats .. 4 bars
- Divide to right and left (the leaders following the last couple).
- All meet at back in turn and come down centre in two lines as before. 8 beats .. 4 bars

* Fancy figures and plaiting with ribbon is fully described in a useful little book entitled "Maypole Exercises," published by J. Curwen & Sons Ltd., price 1s.

MORRIS DANCE.

(With Handkerchiefs.)

(Eight Children in a Set.)
Allegro.

Old English.

PIANO. *f*

D.C.

The 1st couple now becomes the 4th, and the 2nd couple the 1st.

Repeat (1) until original places are reached, each couple in turn
having held up hands.

Step C. II. (2) Once to right and once to left (facing partners, standing well apart) 4 beats .. 2 bars

Step A. Four steps, changing places (passing partner's right shoulder) 4 beats .. 2 bars

Repeat (2) back to places 8 beats .. 4 bars

This figure to be performed again 16 beats .. 8 bars



III. (3) Leading boy and 4th girl advance, wave handkerchiefs on 4th beat 4 beats .. 2 bars

Retire to places (changing handkerchiefs with left hand while retiring) 4 beats .. 2 bars

Leading girl and 4th boy do the same	8 beats .. 4 bars
All four advance to centre	4 beats .. 2 bars
Give right hands across and dance round	4 beats .. 2 bars
Give left hands across and dance in opposite direction	4 beats .. 2 bars
All retire to places	4 beats .. 2 bars

The inner four meanwhile have remained in places, dancing Step C.
After which they in turn perform Fig. III, while the outer four remain in places, dancing Step C.



Step A.	IV.	Leading couple divides, leads round, meeting at back, taking hands	8 beats .. 4 bars
		Come down to centre to places, the others following	8 beats .. 4 bars
		Fourth couple now divides at back, the others following	8 beats .. 4 bars
		Leads round, meeting at front, taking hands, falling back to original places (two lines facing)	8 beats .. 4 bars
		Repeat Fig. II.	
		Repeat Fig. IV.	

After which all face front.



V.	Advance four steps	4 beats .. 2 bars
	Retire four steps	4 beats .. 2 bars
	Separate four steps	4 beats .. 2 bars
	Close four steps	4 beats .. 2 bars
	Keeping lines straight throughout.	
	Lead off in couples to finish.	

Handkerchiefs always to be waved with vigour, and heads to be well thrown over shoulder, looking at partner when turning away.



Dance of Seasons.

For a modern May-day festival many songs will be found suitable, and the following is an outline of a programme which was particularly effective and easily arranged, which will serve as a useful model upon which to build up many similar ones.

Enter the Spirit of Spring, followed by her court and maidens to a light tripping measure.

Enter the four Seasons, each with her train, suitably attired.

Enter Flora, Queen of the Flowers.

Dance of the Seasons.

Enter the Sowers with their seed baskets, the Haymakers with their sun bonnets and hay forks, the Reapers with their sickles, and the Foresters and Woodcutters with holly and mistletoe.

DANCE OF THE SEASONS.

Allegretto. INTRODUCTION. About 1700.

PIANO, *mf*

Dance begins.

Each set of children perform their appropriate actions to music before Flora, the Queen of the Flowers.

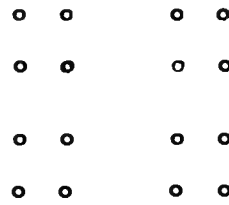
Recitative by the chief character of each Season.

All are declared equal in value by Flora, whereupon all join in the final chorus, and the programme concludes with a grand pageant.

Enter children to represent Spring, Summer, Autumn, and Winter.

Group in the four corners of the room or platform.

Four from each season take partners and stand facing each other, forming a square, thus :—



Curtsey for introduction

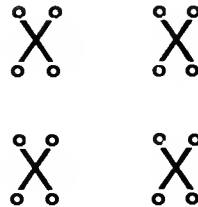
4 beats .. 2 bars

Point right feet and bend to right

4 beats .. 2 bars



Step B. I. Four times, beginning with right foot (giving right hands to corners) 8 beats .. 4 bars



Repeat back to places (giving left hands across)

8 beats .. 4 bars



Step C. II. (2) Four times to right and left alternately (facing partner) 8 beats .. 4 bars
 Step B. Twice, changing places (right shoulder to right shoulder) 8 beats .. 4 bars
 Repeat (2), returning to places 16 beats .. 8 bars
 Repeat Fig. I.



Step B. III. Four times leading round in a circle to right, following each other 8 beats .. 4 bars
 Four times in a circle to left 8 beats .. 4 bars
 The best dancer from each group advancing to the centre of the room (continuing Step B) on the last four beats.
 Curtsey and repeat each figure. Four in centre only.



SPRING FLOWER
DANCE.

No. 1.



No. 2.



No. 3.

SPRING FLOWER DANCE.

(Eight Children in a Set.)

Allegro moderato. INTRODUCTION.

16th Century.



Spring Flower Dance.

Couples take hands, holding sticks in outside hands crossed high over head.

- Step A. I. Come down centre in couples 16 beats .. 8 bars
Partners divide to right and left in turn, meet at back, come down four abreast.



- II. Right hands across (front boy to girl at back and front girl to boy at back).

ILLUSTRATION I.

- Step A. Eight steps round (beginning with right feet, keeping in a small circle) 8 beats .. 4 bars

Eight steps back to places (giving left hands across) 8 beats .. 4 bars



- III. Inside boys and girls cross sticks to form arches, standing still.

ILLUSTRATION II.

- Step A. (3) Outside boys and girls dance in and out through the arches, following each other, separating to right and left up to back, and down centre, finishing in places 16 beats .. 8 bars

Repeat (3) 16 beats .. 8 bars



- IV. Couples face each other.

- Step E. Four times for the outside four and three times for the inside four, who kneel while partners dance Step E for the fourth time 16 beats .. 8 bars



- V. Repeat Fig. III. but instead of inside four forming arches, they kneel, rising on the last four beats, while the outside four dance in and out as before 16 beats .. 8 bars



- VI. Face partners with sticks in right hands, forming a circle.

(6) Step forward on right foot, then hop (crossing partner's stick meanwhile) 2 beats .. 1 bar

Step back on left foot, then hop 2 beats .. 1 bar

Step forward, then hop (right foot) 2 beats .. 1 bar

Step forward again, then hop (left foot). passing partner's right shoulder 2 beats .. 1 bar

Repeat (6) till partner is met in original places.



- VII. Fall into two circles, boys inside facing girls, all holding sticks over head with both hands.

ILLUSTRATION III.

Girls dance *once* round to their right (large circle) while boys stand still back to back in centre. Girls finish facing partner, crossing sticks at the last chord, pointing right feet and bending body well over to right.

EMPIRE DAY.

From "The Children's Song Book."

f VOICE. *Con spirito.* Traditional.

1. A song, a song for Eng - land, Her woods and val - leys green, Hur -
 2. A song, a song for Eng - land, And may we ev - er be The

PIANO. *f*

rah! for good old Eng - land And Eng - land's King and Queen. Stout
 true and loy - al chil - dren Of our home a - mid the sea. She

ships up - on her wa - ters, Firm friends with - in her shores, With
 is our mo - ther coun - try, She gives us gifts in store, And

peace with - in her bor - ders, And plen - ty in her stores.
 we will - do her ser - vice, And love her ev - er - more.

PROGRAMME FOR EMPIRE DAY.

A very delightful programme, which has always found favour with Bermondsey audiences, is that which is commonly called by the children the Union Jack programme. Welsh, Irish, Scotch, and English songs have been so blent, and a singularly effective finale has been reached by the appropriate blending of the children at the end, with special children told off to hold Union Jacks. An entire school could take part in a programme as follows :—

24 dressed in green and white to represent the Welsh leek or onion.

24 as thistles, in purple and blue, to represent Scotland.

24 in bright green, as shamrocks, to represent Ireland.

24 as roses, in shaded petal costumes, to represent England.

Also a tall, graceful child, to represent Britannia, always closely followed by a small child bearing Union Jack.

Each set of children would have their national song, their national dance, and their national recitation, which they would in due course perform before the figure of Britannia. Four children, dressed as bards in flowing robes, as national poets of each country, would give appropriate recitations.

A Pageant March would conclude this programme, in which all the children not hitherto arranged for, join, with Britannia in the middle.

“A Song for England,” on previous page, makes an effective introduction.

Enter Britannia, followed by a child holding a large Union Jack, then in couples, children representing the Colonies (one couple for each colony), then England, Scotland, Ireland, and Wales, all holding their respective flags.

Britannia, a tall, graceful girl, leads down centre to front, turns to right, the child bearing Union Jack to left, the couples behind following to right and left alternately.

Britannia takes up position at back with Union Jack bearer and Colonies on either side.

The remaining couples meet at the front of group and come down centre, four abreast, wheel round alternately to right and left in fours, meet at back, and come down centre again, eight abreast.

At front, the centre four of leading line divide to right and left, as they part wave flags above head, looking towards each other, pass in front of outside couple (who meanwhile mark time), take up position on either side facing centre, the outside couples following to right and left, and take up position in front of leading couples, who mark time in position.

Each row of eight repeats * in turn, marking time while position stationary.

Children not included in the foregoing pageant now enter, each bearing a flag, and fall in in single file behind the two lines already placed.

When all have taken places, the “British Grenadiers,” or any other suitable song, will be sung, followed by :—

ENGLAND Recitation.

Dance : Sailor’s Hornpipe, for one or more.

ENTRANCE MARCH.

Tune No. 8 of "English Airs," Book I, of Callcott's National Melodies, reprinted by kind permission from Messrs. Augener's Edition, No. 9891.

1635.

The musical score for 'Entrance March' is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a piano (p) dynamic and a forte (f) dynamic marking. The second system includes a fortissimo (ff) dynamic marking. The third system also features a fortissimo (ff) dynamic marking. The fourth, fifth, and sixth systems continue the melody and accompaniment without specific dynamic markings. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as articulation marks like accents (^) and slurs.

- SCOTLAND Song : "Blue Bells of Scotland," or any other Scotch song
 Recitation.
 Dance : Highland Fling, or Foursome Reel.
- IRELAND Song : "St. Patrick's Day," or other Irish song.
 Recitation.
 Dance : Jig, for one or more.
- WALES Song : "Men of Harlech."
 Recitation.
 Dance : Welsh.

As these dances are so well known in different forms, and need only be represented by a few steps, it has not been thought necessary to give them in detail, with the exception of a simple Welsh dance. If the accompanist requires music for the four airs, it can be had in "A Cycle of National Songs" (Curwen).



Welsh Dance.

- I. (1) Point right foot to side (2nd position), hands placed on hips,
 bending body to right, head well thrown over right shoulder 1 beat
 Bring left foot up to right (behind, 3rd position) 1 beat } .. 1 bar
 Hop on left foot 1 beat }
- (At the same time point right foot up to left knee.)
- Do this four times to right, springing on right foot on the last beat,
 instead of pointing right foot to the knee.
- Repeat (1) to the left with left foot.
- ❖ ❖ ❖
- II. (2) Run forward three short steps on toes (beginning with right
 foot, bending slightly forward) 3 beats .. 1 bar
 Point left in front (4th position) 1 beat
 Point left foot to right knee 1 beat } .. 1 bar
 Throw left foot out in front (straight knee, and hop on right foot) 1 beat }
- Repeat (2), beginning with left foot 6 beats .. 2 bars
- (2a) Springing to right on right foot, bringing left close behind,
 making a country bob or curtsey 3 beats .. 1 bar
- Repeat (2a) to left 3 beats .. 1 bar
- Run back three short steps 3 beats .. 1 bar
- Jump, bringing feet 1st position 3 beats .. 1 bar
- The whole of Fig. II to be repeated, curtseying to finish instead
 of the jump.

WELSH DANCE.

Moderato. INTRODUCTION. Welsh Melody.

The musical score is written for piano and consists of six systems of music. The first system is labeled 'Moderato. INTRODUCTION.' and 'Welsh Melody.' The tempo is marked 'Moderato.' and the dynamics are 'Piano' and 'mf'. The key signature is one sharp (F#) and the time signature is 3/4. The introduction is marked with a repeat sign. The Welsh Melody is marked with a repeat sign. The score is written in a grand staff with a treble and bass clef. The melody is written in the treble clef and the accompaniment is written in the bass clef. The melody is a simple, folk-like tune. The accompaniment is a simple, rhythmic pattern. The score is written in a clear, legible style. The first system is marked with a repeat sign. The second system is marked with a repeat sign. The third system is marked with a repeat sign. The fourth system is marked with a repeat sign. The fifth system is marked with a repeat sign. The sixth system is marked with a repeat sign.

RULE, BRITANNIA.

THOMSON.

Maestoso.

ARNE.

Solo.

1. When Bri - tain first, at
2. The na - tions not so
3. The mu - ses, still with

Piano. *f* *mp*

heav'n's com - mand, A - rose from out the a - - zure main, A -
blest as thee Must in their turn to ty - rants fall, Must
free - dom found, Shall to thy hap - py coast re - pair, Shall

Ped.

rose in to from out the a - zure main, This was the char - ter, the
in their turn to ty - rants fall, While thou shalt flour - ish, the
to thy hap - py coast re - pair, Blest Isle of Beau - ty, with

mf

char - ter of the land, And guar - dian an - - gels sang the strain :
flour - ish great and free, The dread and en - - vy of them all.
match - less beau - ty crown'd, And man - ly hearts to guard the fair.

mf

CHORUS.

never, never, nev - er

Rule, Bri - tan - nia, Bri - tan - nia, rule the waves, Bri - tons nev - er, nev - er shall be slaves!

ff

Concluding
Pageant.

Britannia now steps forward slowly and gracefully to the centre, and recites or sings a stirring ballad, while the Union Jack stands behind and Colonies on either side.

At the conclusion of the recitation they march round Britannia, the entire company singing "Rule, Britannia." (Music opposite.)

At the sound of the preliminary chord, the two long lines on either side face front, march in twos to front, all coming face to face, but pass couples advancing from opposite side, all keeping to right.

Continue round again, pass advancing couples at back, after which inner row of couples join end of outer row, and all pass out in long continued march past of couples, Britannia and her followers heading the procession, having fallen in while the inner rows joined outer rows.

GOD SAVE THE KING.

From "Harmouia Anglicana," about 1742.

DR. JOHN BULL, 1619.

VOICER. *Majestoso.*

1. God save our gra - cious King, Long live our no - ble King,
 2. O Lord our God, a - rise, Scat - ter our en - e - mies,
 3. Thy choic - est gifts in store On him be pleased to pour,

God save the King; Send him vic - to - ri - ous, Hap - py and
 And make them fall; Con - found their pol - i - tics, Fru - strate their
 Long may he reign. May he de - feud our laws, And ev - er

glo - ri - ous, Long to reign o - ver us, God save the King.
 knav - ish tricks, On Thee our hopes we fix, Oh save us all.
 give us cause To sing with heart and voice, God save the King.

PIANO. *f*

Midsummer
Eve, or
St. John's Eve.

Grose quotes a passage to the effect that fern-seed was regarded as having great magical powers, and should be gathered on Midsummer Eve. A person who went to gather it reported that the spirits whisked by his ears, and sometimes struck his hat and other parts of his body; and at length, when he thought he had got a good quantity of it, and secured it in papers and a box, when he came home he found both empty.

Torreblanca, in his *Dæmonologia* (1623), suspects those persons of witchcraft who gather fern-seed on this night.

Fern, says Johnson in his edition of Gerarde (1663), is one of those plants which have their seed on the back of the leaf, so small as to escape the sight. Those who perceived that fern was propagated by semination, and yet could never see the seed, were much at a loss for a solution of the difficulty; and, as wonder always endeavours to augment itself, they ascribed to fern-seed many strange properties, some of which the rustic virgins have not yet forgotten or exploded.

A child dressed in yellow, to represent the sun, or almost any figure may be used as a central one on this occasion. A huge giant would be most typical of England and its mediæval days when midsummer pageants were very highly in favour. This huge giant would cause great diversion strutting round the open space reserved for the parties, before the beginning of the pageant. The pageant should consist of children dressed in the costumes of the period to be represented. The following is the description of a midsummer fete arranged for the Guild of Play.

One hundred children dressed as villagers, the boys in smocks and felt hats, the girls with sun bonnets, coifs and caps and cotton overalls. Enter 36 children pushing the huge midsummer wheel. This wheel is pushed round the imaginary village and afterwards set up in the middle of the green, round which a dance is performed. During the performance of the dance the villagers evince very great good humour and joy, for with the dance it is supposed that all their ill-luck will roll away from them for the year.

Enter 36 children dressed in green, carrying ferns or green boughs. These dance round the village, touching the villagers here and there, and finally taking up their special places. Enter 36 children dressed as orpyne plants, or little midsummer men. These, like the Irish lepracorns, would be dressed in bright green, and should be as small as possible. The little men join hands with the ferns, and a pretty graceful dance is the result.

Appropriate songs would complete the programme.

If possible, a brazier should be introduced here, round which a fire dance should be performed by certain children dressed in bright scarlet. The dance round the coal fire always formed part of a Midsummer Eve representation.



Rose Dance.

Step A. I.

Two tunes are given with a view to avoid monotony.

(1) All dance round in couples, taking hands. (Fall into large circle on the last four beats, all joining hands.)

16 beats . . 8 bars

ROSE DANCE.

Similar to Maypole Dance.

(For twelve, sixteen, or more).

"Lilliburlero," composed by PURCELL. Introduced in the *Beggar's Opera*.

Three systems of piano accompaniment for the Rose Dance. The music is in G major (one sharp) and 6/8 time. The first system begins with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a crescendo (cres.) and fortissimo (ff) dynamic.

Or,

An old dance tune used in the Court Balls of Charles II.

Three systems of piano accompaniment for an old dance tune. The music is in G major (one sharp) and 6/8 time. The first system is marked *Allegro.* and *PIANO.* The second system includes a piano (p) dynamic. The third system includes a forte (f) dynamic.

- II. (2) Advance and retire 8 beats .. 4 bars
 Give right hand to partner and turn 8 beats .. 4 bars
 Repeat (2). (Finishing, boys facing girls, boys with backs to centre, girls facing centre.)
- ❖ ❖ ❖
- Step F. III. (3) Once to right 4 beats .. 2 bars
 Once to left 4 beats .. 2 bars
 Take right hands and turn partner 8 beats .. 4 bars
 Repeat (3) 16 beats .. 8 bars
 Repeat (1), during which figure a flower girl enters with her pinafore full of roses, and runs into the centre 16 beats .. 8 bars
 All fall back in large circle on the last four beats, except flower girl.
- ❖ ❖ ❖
- Step A. IV. (4) Each couple (taking hands) advances 4 steps in turn to receive a rose or roses from flower girl 4 beats .. 2 bars
 Retire and face each other 4 beats .. 2 bars
 Repeat (4), according to number of children taking part.
- ❖ ❖ ❖
- Step B. V. (5) Dance in and out ("grand chain") as in plaiting the Maypole, holding roses well out in right hands while chain is performed; the flower girl dances round in centre, also Step B.
- ❖ ❖ ❖
- Step A. VI. (6) When partner is met, dance round again in couples, boys finishing with backs to centre; the flower girl having finished her part, runs out of circle 16 beats .. 8 bars
 Repeat (3) finishing with girls kneeling, facing out 32 beats .. 16 bars
- ❖ ❖ ❖
- Step B. VII. Boys dance twice round partner, passing to left, the girls rising on the last four beats 16 beats .. 8 bars
- ❖ ❖ ❖
- Step A. VIII. Dance round briskly to left, all facing out, joining hands, held high 16 beats .. 8 bars
 Dance round to right 16 beats .. 8 bars
 All kneel on the last four beats, facing out, heads bent low and hands held high.
- ❖ ❖ ❖

Fire Spirit Dance.

"The origin of this Fire, which is still retained by so many nations, though enveloped in the mist of antiquity, is very simple. It was a *Feu de Joie*, kindled the very moment the year began; for the first of all years, and the most ancient that we know of, began at this month of June. Thence the very name of this month, junior, *the youngest*, which is renewed; while that of the preceding one is May, major, *the antient*. Thus the one was the month of young people, while the other belonged to old men.

"These *Feux de Joie* were accompanied at the same time with vows and sacrifices for the prosperity of the people and the fruits of the earth. They danced also round this Fire (for what feast is there without a dance?) and the most active leaped over it. Each on departing took away a firebrand, great or small, and the remains were scattered to the wind, which, at the same time that it dispersed the ashes, was thought to expel every evil. When, after a long train of years, the year ceased to commence at this solstice, still the custom of making these fires at this time was continued by force of habit and of those superstitious ideas that are annexed to it. Besides, it would have been a sad thing to have annihilated a day of joy in times when there were not many of them. Thus has the custom been continued and handed down to us."

- I. (1) Advance to centre, 4 steps (springing lightly on toes, bending forward), clapping hands together on 4th beat 4 beats .. 2 bars
 Retire 4 beats .. 2 bars
 Repeat (1) 8 beats .. 4 bars



- II. (2) Step to right on right foot, left foot pointing to side. (All lean over to right in a listening attitude, right hand close to ear, left hand extended to side.) 2 beats .. 1 bar

FIRE SPIRIT DANCE.

Music from English Airs, Book I, of Callcott's "National Melodies," reprinted by kind permission from Messrs. Augener's edition, No. 9891.

"Half Hanikin" (1650.)

All-gro.

Repeat to left	2 beats . . 1 bar
Turn round to right 4 steps (complete circle), springing on toes, waving arms quickly from right to left	4 beats . . 2 bars
Repeat (2)	8 beats . . 4 bars
Repeat movement I.	32 beats . . 16 bars
Finish following each other round in a circle, tripping on toes lightly, bending slightly forward, with any grotesque movement which any teacher might suggest.	



Michaelmas,
Sept. 29th, and
All Hallow
E'en, Oct. 31st.

These particularly attractive festivals have never been made sufficiently prominent from the school entertainment point of view. They are rich in historical value, rich in legendary worth, and offer great scope for imagination in the way of costume and organization.

The programme might begin with a Goose Dance, when children dressed as goose-herds and goose-girls should enter driving certain small children dressed as geese before them.

These would take up their places on an imaginary village green in the centre of the hall.

While the tired geese slept, the goose-herds and goose-girls would sing a song.

Groups of country yokels could be introduced almost *ad libitum* about the hall, who would, to suitable music, participate in such old All Hallow E'en pastimes as catching at the apple and candle, etc.

Another set of children, dressed as hazel nuts in brown and green costume, half as boys and half as girls.

The nut boys would arrange themselves in a long line, facing the nut maidens.

The music would be brisk and lively.

The end maiden would curtsy to the boy opposite, then lead off round the room, that boy following, without breaking the line. As he caught her, he would lead her back to the centre of the room, and when all have done this in turn, a dance of the type of Sir Roger de Coverley would be engaged in.

A large faggot might take the place of a maypole, or midsummer pole, upon which should be heaped heath-broom, etc., round which the dances would take place. Enter certain children dressed as apples, who perform their own particular dance.

A brazier might, in a large hall, be easily arranged without danger, round which a few couples would sit, burning the nuts, in pairs, in true traditional All Hallow E'en style, while the dances and songs went on.

Enter certain boy children dressed as cabbages, with the large leaves drawn over their heads and hiding their faces

These make their obeisance to girl children, duly blind-folded, who in their turn choose a cabbage for a partner.

A dance is then performed, and during the dance the cabbage boy withdraws the leaves from his face and makes himself known to his partner.

ALL HALLOW E'EN.

DANCE I.—Nuts and Apples.

"Dear Kitty" (Before 1605).

Vivace.
PIANO. *mf*

DANCE II.—Cabbages and Maidens.

"Pop goes the Weasel."

Allegro moderato.
mf

This dance will recall the drawing cabbages blindfold on All Hallow E'en, with which maidens amused themselves in Scotland in bygone days.

The faggot stack should be pierced with long poles, upon the end of which must dangle the apples from long strings.

At the conclusion of the programme, cabbages, apples, and nuts all join hands and perform a dance, going onwards and outwards, each trying to bite the apple as they get near to it. The dance ends by the couples arranging themselves satisfactorily to all parties, and as they pass the ancient couples sitting round the faggot stack should each be presented with a soule cake, which probably owes its ancient history to the shewbread of the Bible. These soule cakes should be piled up artistically at the four corners of the faggot heap, and every one taking part in the festival receives one at the end.



Dance I.

Enter 8 or 16 apple girls in couples, taking hands, and holding small baskets of apples.

Form a circle (Step C).

When in places face partners.

Continue "step and throw."

While 24 or 48 small children, girls and boys, dressed as nuts, run in in groups of 3 (2 boys and a girl, and 2 girls and a boy alternately).

Presuming a girl is in front, the boy on the right puts his left hand on girl's right shoulder, while the boy on the left puts his right hand on girl's left shoulder, or *vice versa*.

When all have danced round apple girls, the front "nut" faces the 2 behind, all join hands, and run round in circles of 3, while apple girls place baskets on the ground and dance round their baskets.

To conclude, the "nuts" fall into one single circle, joining hands, and dance round apple girls, who form a group, holding baskets high in the centre.



Dance II.

Girls to face boys in two long lines, standing well apart

(1) Girls advance and retire (boys standing still)

8 beats . . 4 bars

Boys advance and retire (girls standing still)

8 beats . . 4 bars

Repeat (1)

16 beats . . 8 bars

Boys stand still while girls follow each other, leading from the back,
and dance in and out boys' line, beginning at the back.

When leading girl has reached the last boy (front boy), she leads
back to place, passing in front of boys, at a distance, to
form original line.

Repeat (1).

On the fourth time the girls advance with the boys, and all
turn themselves round to right at 5-6-7-8, instead of retiring.

Boys and girls, while turning, throw off their masks, then join both
hands together, arms straight out in front.

Leaning well back, swing round to right	8 beats .. 4 bars
Then to left	8 beats .. 4 bars

On the eighth beat extend both arms (hands still joined) to either side, arms perfectly straight, leaning forward, heads close together, looking over shoulder.



ST. NICHOLAS DAY, CHRISTMAS, NEW YEAR, TWELFTH NIGHT.

St. Nicholas
Day,
December 6th.

St. Nicholas, the patron saint of little children, should form the central figure in this programme. In Italy a festival is kept (called Zopata, the Spanish word for a shoe), on St. Nicholas Day, when presents are hidden in the shoes and slippers of both grown-up people and children, and still in many foreign countries St. Nicholas Day, December 6th, is regarded as the children's festival day.

Small Christmas-trees should be placed about the hall, and the centre figure should be an enormous shoe, which should contain the usual presents for this season of the year.

Enter 100 children, each carrying a scarlet wooden shoe.

A shoe dance is most pretty and effective, and concludes with the artistic arrangement of the shoes in the form of a star to represent the season of Christmas which is fast approaching. Carols would form a large part of such a programme, together with other simple Christmas dances.

A Star Dance might be introduced here, and should be danced by children with gold and silver stars, made of cardboard, attached like haloes to their heads.

The Dance of Candles, of so ancient an origin, might well be introduced into this programme, and should take the form of a stately processional march to the words of an old carol.



Shoe Dance.

(To be performed with great precision and plenty of (action.)
Couples stand in large circle facing centre.

- | | | |
|----|---|-------------------|
| I. | (1) Step forward, and hop on right foot | 2 beats .. 1 bar |
| | Step forward, and hop on left foot | 2 beats .. 1 bar |
| | Step forward, and hop on right foot | 2 beats .. 1 bar |
| | Step forward, and hop on left foot | 2 beats .. 1 bar |
| | (Shoe to be held in right hand, beat time with shoe to right and left simultaneously, with feet movements, with wrist action, body bent forward, and bending well to right and left.) | |
| | Repeat (1), retiring | 8 beats .. 4 bars |



- | | | |
|-----|---|-------------------|
| II. | (2) Feet in 4th position, bend down and knock shoe on the ground twice (to right of front foot) | 2 beats .. 1 bar |
| | Rise, beat time twice towards centre (leaning forward) | 2 beats .. 1 bar |
| | Do this three times then | 8 beats .. 4 bars |

SHOE DANCE.

"The Jolly Miller" (Cobbler). 17th Century.

VOICE. *Allegro moderato, mf* 17th Century.

1. There was a jol - ly cob - bler once Lived on the riv - er
 2. I live by shoes, they are to me Like par - ent, child, and

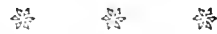
PIANO. *mf*

Dee; He worked and sung from morn till night, No lark more blithe than
 wife; I would not change my sta - tion For a - ny oth - er in

he, And this the bur - den of his song For ev - er used to
 life, The song shall pass in jo - vial round, And go from me to

be, I care for no - bo - dy, no, not I, If no - bo - dy cares for me.
 thee, I care for no - bo - dy, no, not I, If no - bo - dy cares for me.

Turn to right, spring on toes (waving the shoe above head) 4 beats .. 2 bars
Repeat (2).



III. (3) Face partner, slowly kneel on left knee (holding shoe in left hand,
and knock heel of shoe four times with right hand closed to
imitate cobbler) 4 beats .. 2 bars
Partners knock shoes together four times (still kneeling) 4 beats .. 2 bars
Repeat same movements, rising slowly 8 beats .. 4 bars
Repeat (3). 16 beats .. 8 bars



IV. Each one advance to centre in turn to hang shoe on hook attached
to a star 4 beats .. 2 bars
Retire 4 beats .. 2 bars
All join hands and dance round star to finish.



Christmas.

CEREMONIES FOR CHRISTMASSE.

"Come bring, with a noise,
My merrie, merrie boys,
The Christmasse Log to the firing;
While my good Dame she
Bids ye all be free,
And drink to your hearts' desiring.
With the last year's Brand
Light the new Block, and,
For good success in his spending,
On your psalteries play,
That sweet luck may
Come while the Log is a teending.
Drink now the strong beere,
Cut the white loafe here,
The while the meat is a shredding;
For the rare mince-pie,
And the plums stand by
To fill the paste that's a-kneading."

The singing of carols at Christmas and the general gathering together for festivity is of very ancient origin. Bishop Taylor observes that the "Gloria in Excelsis," the well-known hymn sung by the angels to the shepherds at our Lord's Nativity, was the earliest Christmas carol. From time immemorial carols and songs, with well-worn customs and ceremonial and country dances, have formed part of the general rejoicing which always attends this season.

The old custom of singing Christmas carols at doors of houses is of very ancient origin. Aubanus mentions that in Franconia, on the three Thursday nights preceding Christmas, both boys and girls sang carols from door to door, and expected in return, at the houses they stopped at, pears, apples, nuts, and money.

Writers on the old antiquities of Cornwall say that at the end of the year the ancient Druids were used to march in procession to gather the mistletoe of the oak, in order to present it to Jupiter, inviting every one to assist at this ceremony with these words: "The New Year is at hand, gather the mistletoe."

Singing-E'en, we are told by Jamieson, is the name given in the county of Fife to the last night of the year. This name seems to have its origin in the carols sung on that evening.

In Devonshire there are still people who believe that at 12 o'clock on Christmas Eve the cows in their stalls will be found on their knees in the attitude of prayer. An old countryman, living on the edge of St. Stephen's Down, near Launceston, Cornwall, states that he has seen this; and all will remember the old print of the Nativity, in which the oxen in the stall, near the Virgin and Child, are represented upon their knees.

Mumming is always to the front in the Christmas season, and young and old share in the delight of disguising themselves in strange clothes and visiting each others' houses. Light and warmth, song and dance, have from time immemorial been associated with the Feast of Christmas. Many are the customs upon which dances and songs might well be built up, or from which they might better be derived. Of these a great many have fallen into oblivion, but some have, fortunately, been rescued.

The custom of going from door to door of boys and girls singing is referred to by Naogeorgus in the following words:—

"Three weekes before the day whereon was borne the Lorde of Grace,
And on the Thursdaye boyces and girls do runne in every place,
And bounce and beate at every doore, with blowes and lustie snaps,
And crie, the Advent of the Lord not borne as yet perhaps.
And wishing to the neighbours all, that in the houses dwell,
A happie yeare, and every thing to spring and prosper well;
Here have they peares and plumbs, and pence, ech man gives willinglee,
For these three nightes are alwayes thought vnfortunate to bee;
Wherein they are afayde of sprites and cankred witches spight,
And dreadfull devils blacke and grim, that then have chieftest might."

A Christmas or New Year programme would naturally consist largely of Christmas carols, Christmas dances, such as Sir Roger de Coverley, possibly a short mumming play.

The carrying in the yule log can always be made most effective, particularly if a log can be arranged on low invisible wheels, and upon it seated the tiniest child procurable for the part, with several children to draw in the log to music.

The lighting of the Christmas-tree should also be made most spectacular, and the children should sing an appropriate song or carol meanwhile.

A dance of the Old and New Year by special children is always extraordinarily pretty, and a dance of months can be easily introduced, and a holly and mistletoe dance, frost and snow dance and icicle dance, while a *pas seul* can be danced by Father Christmas.

Christmas
Dance.

Lead round once or twice, beginning with outside feet (Step B), then down centre to front.

Divide to right and left with partner.

CHRISTMAS DANCE.

"Lady Frances Nevill's Delight." (17th Century.)

Moderato.

PIANO. *f*

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The tempo is marked 'Moderato.' and the dynamics are 'PIANO. f'. The music is in 4/4 time. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a more complex treble staff melody with some triplets. The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final cadence in the treble staff and a sustained bass staff accompaniment.

Meet at back and come down four abreast.

Divide again with partner, and when met at the back pass the advancing couples, each keeping to right.

Continue round, passing again in front, and when met at back lead down centre with partner, couples falling in alternately from either side and passing out.



Sir Roger de Coverley.

Form two long lines facing partners, girls on the right and boys on the left.

*Front girl and back boy (corners) advance to centre, take right hands and turn, return to places.

Front boy and back girl repeat.

Front girl and back boy advance, take left hands and turn, and retire.

Front boy and back girl repeat.

Front girl and back boy advance, take both hands, turn, and retire.

Front boy and back girl repeat.

Front girl and back boy advance, dance round, back to back, in centre, and retire.

Front boy and back girl repeat.

Front girl and back boy advance, curtsey, bow, and retire.

Front boy and back girl repeat.

Lines divide to right and left, lead round, meet at back; leading couple join hands held high, while those following pass underneath and come down centre.

Thus the front couple becomes the back couple.

Repeat *.

Step A throughout.

SIR ROGER DE COVERLEY.



Dance for Holly, Mistletoe, Frost, Snow, and Icicles.

Enter 24 children with branches of holly and mistletoe, followed by 24 dressed to represent frost and snow.

Dance once round the room, using Step A, after which fall into two lines, holly and mistletoe on one side and snow on the other, keeping well apart.

*Advance and retire,

ICICLES.

Andante. End of the 17th Century.

p



HOLLY AND MISTLETOE, FROST AND SNOW.

Allegro. Early 17th Century.



All advance again, holly and mistletoe forming arches with their branches, frost and snow pass underneath and change places.

Repeat back to places, this time frost and snow forming arches.

Repeat * lines, falling well apart at the finish to allow 24 girls dressed to represent icicles to enter, with arms extended.

These dance round room, using Step B, leading down to front from the back, four or eight abreast.

When leading line reaches front, all curtsey.

Then icicles divide, two or four to right and two or four to left, leaving space in centre for Father Christmas to enter, followed by little New Year, who perform a Minuet. See page 43.



Twelfth Night.

In the Antiquarian Repertory is a woodcut of a large oak beam, the ancient support of a chimney-piece, on which is carved a large bowl, with this inscription on one side, "Wass-heil;" and the ingenious commentator upon this representation observes that it is the figure of the old Wassel-bowl, so much the delight of our hardy ancestors, who on the vigil of the New Year never failed to assemble round the glowing hearth with their cheerful neighbours, and then in the spicy Wassel-bowl (which testified the goodness of their hearts), drowned every former animosity; an example worthy modern imitation. *Wassel* was the word; *Wassel* every guest returned as he took the circling goblet from his friend, whilst song and civil mirth brought in the infant year.

See Brand's "Popular Antiquities."

Twelfth Night is intended more especially for home performance, but can be enlarged for school usage without difficulty. Certain items can be taken both from Christmas and New Year programmes, and used as a joint performance. For example, the children enter singing a Wassel Song, followed by the Twelfth Knight King and his servitors, carrying Twelfth Cake. When all are seated, the cake is divided, in order that it may be seen which draws the piece with the bean in it. Whichever child gets the bean is forthwith elected King or Queen, and supports this character to the end of the programme. Another old version has it that the cake must contain both a bean and a pea; whoever gets the former was to be King, and whoever got the latter was to be Queen. A grand fanfare of music should proclaim the result of the cutting of the cake, after which the two children would be duly robed and take their places at the throne or dais. A carol would follow, and such dances as The Cushion Dance, Sellenger's Round, etc., would be indulged in.

The King and Queen would distribute presents to the various members of their court, and carols and songs, together with a *final dance*, in which all took part, would conclude the programme.

Just before the final item the windows would be opened, and the children would sing or recite the old English Wassailing of the Fruit Trees, which is mentioned by Herrick in his poems.

CUSHION DANCE.

Andante. Old English Melody.

PIANO. *p*

poco cres.

pp

The Cushion Dance.

This dance gives great opportunity for certain more or less graceful movements, and can be made to include any number of children ; at the same time it would be found to be of extreme interest to both children and audience. The initials of the school, or of any famous person present who lived in the neighbourhood, could be introduced into the cushions, and many ways will suggest themselves to the imaginative teacher of making this dance particularly attractive.

This dance was often used to conclude a country feast or merry-making, and was also performed at court in the time of Elizabeth.

An equal number of boys and girls to take part, the leading boy to stand, with great dignity, at the top of the room, holding a cushion in his hands, the girls standing at the lower end of the room.

The leading girl advances two short *gliding* steps (right, then left), bring right behind 3rd position (one bar) ; repeat, beginning with left ; smilingly and gracefully curtsy to leading boy, who inclines his head in acknowledgment ; she glides back with same movement without turning.

When all the girls have advanced, the leading boy dances in and out girls till he at last makes his choice ; kneeling upon the cushion, he kisses the girl's hand, they dance off together, he leaving her at the top of the room with the cushion, bowing low as he hands it to her and retires.

The ceremony is repeated by the girl, who, instead of kissing the boy's hand, presents him with a rose ; and when each boy and girl has made their choice, all dance in couples to finish.

**Sellenger's Round.**

Sellenger's Round, or the St. Leger Round, is one of the oldest dance tunes on record. It is also called "The Beginning of the World," and is mentioned by many old writers. It was used at all seasons for country festivals. There is an old print of this dance representing a party of dancers tripping round a pole, which bears a scroll "Hey ! for Sellenger's Round."

1. Take partners and all join hands in large circle, dance round to left, then to right.
2. Advance and retire.
Repeat, taking arms.
3. Set to partners and turn.
4. Repeat Fig. 1.
5. Break the circle and form two lines facing
Advance and retire.
6. Lines advance and retire alternately.
7. Repeat Fig. 3.
Finish with Fig. 1.

SELLENGER'S ROUND.

Moderately fast.

mf

CODA. Not for dancing.

Minuet.

The reasons in favour of teaching the minuet to children have been given in the Introduction. It has outlived and had more written and said about it than any other dance. Sénac de Meilhan wrote: "Life is like a minuet—a few turns are made in order to curtsy in the same spot from which we started."

It was the dance which the highest in the land have been proud and pleased to walk through, as well as the poor, and hence it contains the most ceremony, the most exquisite courtesy, and indicates and fosters chivalry and such like virtues at every turn.

Don John of Austria, Viceroy of the Netherlands, travelled incognito to Paris, we are told, merely to see Marguerite de Bourgogne dance a minuet.

Like an old French garden, the dance is cool and restrained and modest. Well, indeed, in these days of hurry and bustle, and of vulgar step and ballet dancing, may we teach these London children the value of self-restraint, of exquisite precision, and complete forgetfulness of self in the soft music and still softer footfalls of this marvellously beautiful measure. As a visitor to Bermondsey once said when watching fifty children, in their every-day garments, dancing the minuet at a Guild of Play, and noting their intentness and keen enjoyment, "This is *not* dancing merely, it is character-forming."

Step D.	I.	Minuet March	12 beats .. 4 bars
		Begin with outside feet.	
		Take one step away from each other (still facing front, disengaging hands).	
		Point inside feet	3 beats .. 1 bar
		Take one step towards each other and point outside feet	3 beats .. 1 bar
		Girl glides right foot forward, faces left, while boy glides left foot forward, faces right. (Facing partner.)	3 beats .. 1 bar
		Bow and curtsy	3 beats .. 1 bar
		* * *	
Step E.	II.	Taking right hands	6 beats .. 2 bars
		(2) March three steps to opposite places, turning on the third step	3 beats .. 1 bar
		Disengage hands.	
		Both glide left feet to left, curtsy, and bow	3 beats .. 1 bar
		Repeat (2) back to places	12 beats .. 4 bars
		* * *	
III.		Girl and boy turn to right.	
		Girl facing front, boy back to front.	
		(3) Perform Step D, beginning with right feet (looking at each other over shoulder)	6 beats .. 2 bars
		Step D once again, beginning with left feet, while turning to right, facing left to finish	6 beats .. 2 bars
		Repeat (3), turning to left to finish	12 beats .. 4 bars
		* * *	
IV.		Repeat Fig. II.	24 beats .. 8 bars

THE MINUET.



FIG. II, FIRST BAR.

THE MINUET.



FIG. II, SECOND BAR.

To face page 43.

V. Both face front.

Take inside hands.

(5) Step back to back with outside feet and point inside feet 6 beats .. 2 bars

Step back to back with inside feet and point outside feet (facing each other) 6 beats .. 2 bars

Repeat (5).



VI. Take right hands.

March round six steps

6 beats .. 2 bars

Glide, curtsey, and bow

6 beats .. 2 bars

Facing front to finish.

MINUET.

(For Couples.)

Tune, "Polly Oliver."
Dance begins.

Allegro moderato. INTRODUCTION.

PIANO. *mf*

The musical score is written for piano in 3/4 time, key of B-flat major. It begins with an introduction marked 'Allegro moderato' and 'INTRODUCTION.' in italics. The introduction is 8 measures long, starting with a piano (PIANO.) and mezzo-forte (mf) dynamic. The main dance tune follows, marked 'Tune, "Polly Oliver."' and 'Dance begins.' in italics. The main tune is 12 measures long, starting with a mezzo-forte (mf) dynamic. The score is written for couples and includes four measures of the main dance tune.

COSTUMES.

In planning out suitable costumes for the various festivals it is well to bear in mind the practical side, avoiding diaphanous and easily crushed muslins or imitation silks. Ordinary prints, which can be procured at any draper's at 5d. or 6d. a yard, are far the most serviceable, and can, if a suitable colour, be used also for country holiday outings or Christmas parties. Holland is also very strong, and excellent for villagers' smocks, etc. For spring and summer festivals, yellow and white, lilac and white, light green and pink, and such like colourings are most effective, leaving stronger or warmer tints, as blue, scarlet, brown, and dark greens, for autumn and winter revels.

For head-dress, the square Guild of Play cap (see illustration on title page) is easily made, easily washed, easily stored. For those taking boys' parts nothing is more becoming than the ordinary 2d. rush hat or 6d. white linen hat, which can be decorated with coloured ribbons or wreathed with flowers.

For all festivals each child should, if possible, be fitted with a pair of white or brown gymnasium shoes, with rubber soles, *no* heels.

Children should be told to avoid wearing a superabundance of petticoats, especially those taking boys' parts. It is also most important that stockings are pulled well up, and *kept* up either by elastic or tapes.

Children representing musicians are a very important feature of any festival, and the part is always an easy one. Instruments can be made of thick cardboard. A shape somewhat between a violin and a banjo is effective, with four holes pierced at top and bottom, and threaded with stout string. Wonderful trunipets can be made out of tightly-rolled paper, with a circular piece of cardboard secured at end, and the whole painted gold or silver.

For costumes for flower festivals the head-dress is the most essential part; large petals made of stiff muslin, covered with either yellow, pink, or lilac sateen to represent primroses, apple blossom, or violets, as the case may be, stitched together in the form of a large sun hat, with a short stick or wire covered with green sateen on top to form the stalk, the whole securely fixed on child's head with a white elastic under chin.

The entire costumes can, if preferred, be made of crinkled paper, but these are always dangerous in case of fire, and cannot often be used for more than one festival.

Paper flowers for decorative purposes are in many ways the best, and can easily be made by the children themselves. Long cane sticks, with bunches of flowers securely fastened at top, and wooden hoops twisted with cheapest green muslin, with a large bunch of flowers at side, are all very effective means of decoration if held by children who are not playing important parts, and who can thus form a background for the dancers.

Imitation trees are not altogether satisfactory, although good effects can be produced by placing large boughs in washing tubs filled with sand.

SUGGESTED COSTUMES FOR MAY-DAY FESTIVAL.

MAY QUEEN.—White dress ; pale green train ; wreath of flowers on head.

ROBIN HOOD.—Green hunting suit, leather belt. Should carry long bow and arrows.

MAID MARIAN (supposed to be a boy).—Bright coloured petticoat, flowered top ; long veil ; surmounted with golden crown, carrying one large pink flower.

FRIAR TUCK.—Long brown serge coat, with loose sleeves ; brown hood ; rope round waist. *Enter* reading book.

LITTLE JOHN (a very tall girl, on stilts if possible).—Brown hunting suit ; leggings ; bright green hat ; bow and arrows.

TOM THE PIPER.—Small child in green, playing very long whistle or pipe.

WILL SCARLETT.—Scarlet jerkin ; scarlet hat ; long green leggings ; bow and arrows.

FORESTERS.—Green jerkins ; brown leggings ; bows and arrows ; felt hats with feathers.

SHEPHERDS.—Holland smocks ; rush hats ; coloured stockings ; carrying crooks (halfpenny canes, which can be bought at any toy shop).

VILLAGE MAIDENS.—Coloured print overalls ; sun bonnets or rush hats, tied under the chin with coloured ribbons.

MAYPOLE BOYS.—Light green jerkins or holland smocks ; dark green knickers ; white linen hats with ribbons or wreath of imitation flowers ; coloured stockings.

MAYPOLE GIRLS.—Coloured print overalls ; white caps ; white stockings.

CLOWN or JESTER.—Jerkin (right half yellow, left half scarlet) ; knickers (left half yellow, right half scarlet) ; pointed cap with bells ; white ruff.

HOBBY HORSE.—Bright coloured jerkin and knickers ; long stockings ; carrying bladder or whip. The simplest way of playing this part is for a child to ride across a long stick or pole (a broom-handle will do excellently), with cardboard head of horse fixed at top.

JACK-IN-THE-GREEN (a tall girl should take this part).—The costume is easily constructed out of green canvas shaped like long sack. The mouth of sack forms the bottom part of skirt, and this should be kept round and stiff by sewing inside a child's large wooden hoop. A smaller hoop should be stitched in higher up, about level with performer's shoulders. On top of this last hoop two cane sticks are fastened to form a crossway arch, which will support top of sack and prevent performer's head being pressed upon. If necessary, shoulder straps of webbing can be fixed. Decorate outside of sack with green leaves, and at the top tie a large crown of bright flowers. A round hole must be cut in sack to enable child to see.

BALL GAMES.

Gymnastic exercises have come to be regarded as essential to bodily health, and their use in later childhood and youth is consequently gaining more and more ground in the present day. But bodily discipline is essential also to the moral well-being of humanity. By developing muscular force the will is strengthened, and grace of mind and spirit increases in proportion to physical grace.

There are certain forms of recreation which are as wholesome for the crippled child as for the normal, and in which the weak can engage as well as the strong, and the crooked with the straight; or if this is impossible, at least *as each other*, and much curative and preventive work will be done. Many games and occupations hitherto restricted to the ordinary schools have slowly but steadily been earning a place for themselves in the special schools; and this is good.

Now that medical inspection is so generally looked upon as the very foundation stone of all organized exercises or play, we may plan hopefully for the future health and welfare of the people.

It is pitiful to think of how much our cripple children have lost in the past by blind philanthropy, *i.e.*, by the receiving of gifts only, instead of the training of their latent faculties; how the ranks of the idlers and loafers, to say but little of the chair-ridden and bed-ridden, have been swelled, which might have been thinned by proper care and training. Much will be done in the future to train crippled children as strenuously and thoroughly as the ordinary ones, but always under the most skilled and watchful medical and nursing oversight. The doors of the Palace of Success in the ordinary crafts and trades will not always be "just ajar" to cripples, as at present, but flung wide open, for all to enter and share in the enjoyment of full work, if properly equipped in brain and hand.

All children, crippled or otherwise, are active; in some, it has to be sorrowfully admitted, the activity is limited to the brain and will; but for all much change is essential. As they grow older their power of steady movement increases, although all through life, right on to old age, games and amusements combining periods of rapid movements, with alternate periods of rest, continue to be the favourites.

Of skipping for children little or nothing is said here. That effective results can easily be obtained by skipping none will deny. Clear directions for fancy skipping are easily obtained. There are many who doubt the wisdom of *teaching* skipping, for of almost all forms of exercise, none needs more careful medical supervision. For under-fed, undeveloped, ill-shod children, the wisdom of *teaching* skipping must long remain a doubtful question. Nor are any directions given here for yard games, as so many books already exist giving clear and ample directions for these.

Upon all forms of ball games the Guild of Play has always been most keen, and not the least, because these exercises being so largely curative and preventive, make them equally wholesome for the bent and crooked, as for the straight and strong. Medical experts admit that ball games are most useful for developing both the body and the higher nerve centres. They claim a place in this little book, too, by reason

BALL GAMES.

V (a).



THROWING THE BALL.

V (b).



CATCHING THE BALL.

IV.



THROWING THE BALL.

VII (a).



THROWING BACK BALL.

VII (b).



CATCHING BACK BALL.

of their link with the whole history of the world. On the ancient Egyptian tombs there are pictures of these ball games; they have been described in the *Odyssey*; and wherever children gather together in any playground they can be seen.

In these days a great deal is heard of manual dexterity, but the majority of people fail to realize the great value these ball movements have upon the strengthening of the *wrists*. Teachers in schools in poor localities know but too well the slack, nerveless action of the wrists, both in work and play, of their children. It is of the utmost necessity that the wrists become capable of doing their full amount of work; and if such ball exercises as these become general, the writing of the children will show a marked improvement as their dexterity in these games increases, and in later life the future generation of mistresses will have less cause for complaint at the constant breakages of John and Jane in their journeys with heavy trays to and from the dining-room.

Such a series of movements as those described below train the mind as well as the body, for no room is left for inattention; eyes must be kept on the ball, keen judgment shown in regard to its speed, and quick, alert decision come to by the child in regard to the necessary movements to reach it; all these actions involving and compelling, the better because unconsciously, rapidity and precision of action.

Many will raise objection as to the lack of necessary space, but this difficulty is fast losing ground by the new legislation in regard to playgrounds.

BALL EXERCISES.

For each movement count six (two bars of waltz measure). Throw ball at 1, catch ball at 4.

Extend both arms straight in front, hands touching, feet 1st position.



- Down movement. { I. (1) Lower, divide, and extend arms, raise above head, bring hand together on a level with the waist, completing a circle. This movement to be executed quickly before throwing the ball, previous to the 1st beat (1).
Drop the ball at 1, catch the ball in both hands at 4.
(1) repeated (circle) for 5-6.
Do this eight times.
Finish arms extended in front, level with chest, hands dropped.



- Up movement. { II. Make outward circle (reverse movement I), throw ball when hands come together, catch above head, dropping hands in front of chest.
Eight times.



- III. Repeat I and II, throwing the ball down and up alternately.
Eight times.

- Down and up movement.**
- IV. Extend right arm to right side, left hand on hip.
 Stand with weight of body on right foot with left foot pointed to side (2nd position).
 Lean over to right.
 Describe a circle as in Ex. I, with right arm drop ball, and catch it in right hand.
 Describe a circle again* as in Ex. II, throw ball *up* with right hand and catch it in left hand.
 Repeat with left hand ; right foot pointed to side and right hand on hip.
 Do this four or eight times.
- ✻ ✻ ✻
- Up movement.**
- V. { Point left foot to side (2nd position), lean well over to right, left arm raised and curved.
 (a) Throw ball under the elbow of left arm.
 (b) Catch it in right hand above arm.
- ✻ ✻ ✻
- VI. Repeat Ex. V with right and left hand alternately, catching the ball in raised hand, placing hand on hip immediately after throwing the ball.
- ✻ ✻ ✻
- Back movement**
- VII. { Point left foot to side (2nd position).
 Place left hand on hip.
 Extend right arm in front.
 (a) Swing extended arm (right) behind the back, throwing ball over left shoulder.
 (b) Catching it again in front with the same hand.
 Eight times, catching the ball in left hand the eighth time.
 Repeat, ball in left hand, right hand on hip, right foot pointed.
- ✻ ✻ ✻
- VIII. Repeat Ex. VII, throwing the ball with right and left hand alternately.
 When the foot is placed in 2nd position, the body must always bend away from the foot that is pointing.

* It must be understood that in every exercise a circular movement precedes dropping or catching the ball. Do this eight times, catching the ball in the left hand for the last time ready to repeat with the right arm raised, changing the ball again to right hand for the eighth catch.

GUILD OF PLAY BOOK OF FESTIVAL AND DANCE.

Compiled by Mrs. G. T. KIMMINS.

Dances arranged by M. H. WOOLNOUTH.

Curwen's Edition, No. 5634.

PART I.

Programs for Mayday, Empire Day, Michaelmas, and similar festivals ; Old English Customs and Dances adapted for Children ; Ball Exercises, regarded particularly from the standpoint of health culture. The dances and exercises are those used at the Bermondsey Settlement.

CONTENTS.

Prefatory Note. By the Rev. Alderman J. Scott Lidgett, M.A., L.C.C.,
Warden of the Bermondsey University Settlement.

Introduction.

The Origin of the Organized Play in use at the Guild of Play

Special Characteristics of the Scheme.

Suggested Programmes and Materials for Use for—

An Early English May Day (p. 4).
A Modern May Day (p. 12).
Empire Day (p. 18).
Midsummer Eve, or St. John's Eve (p. 24).
Michaelmas (p. 28).
All Hallow E'en (p. 28).
St. Nicholas Day (p. 31).
Christmas (p. 33).
New Year's Day (p. 34).
Twelfth Night, etc. (p. 35).

With notes, descriptions, and full details as to music and costumes.

The adaptation of Old English Customs and Dances for use of Children
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A May-pole Dance (p. 9).
A Specimen Morris Dance with Handkerchiefs (p. 11).
A Dance of the Seasons (p. 13).
A Spring Flower Dance (p. 15).
Midsummer Rose Dance (p. 25).
St. Nicholas Shoe Dance (p. 32).
Christmas Dance (p. 35).
Sir Roger de Coverley (p. 36).
Holly and Mistletoe Dance (p. 37).
Frost and Snow Dance (p. 37).
Icicle Dance (p. 37).
Cushion Dance (p. 39).
Selling's Round (p. 41).
Minuet (p. 43).

With others, which have been specially arranged for Guild of Play performances.

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PART II.

CONTENTS.

Prefatory Note. By the Rt. Hon. and Rt. Rev. the Lord Bishop of London, President of the Guild of the Brave Poor Things and of the Guild of Play.

The Music of the Book.

Introduction of Story of the Guild of Play Children's Pageants.

Steps for General Practice.

The Tale of Prince Richard's Mummung.

The same being a representation by the children of the Guild of Play from the Bermondsey University Settlement of the famous Christmas Masque made by the citizens of South-east London for the entertainment and diversion of young Prince Richard, son of the Black Prince, A.D. 1370, in the Great Hall of the Manor of Kennington beside Lambeth.

Prologue.

Dance of the Pages and Maidens.

Two Christmas Dances :

[a] The Carole " Good Christian men, rejoice."

[b] The Yule Dance.

An Ancient Measure.

The Mummung Dance.

The Wassail Song and Dance.

The Ancient Craft Dance of the Tailors (Scissors and Cottons).

The Egg Dance.

A Grecian Ball Dance.

The Heritage Waltz.

Processional Karile, " Listen, Lordings, unto me."

Carol : " Merrily ring the Christmas bells."

A Christmas in Old Bermondsey House—

A Yuletide of the period when Sir Thomas Pope was appointed by Queen Mary as the guardian of the Princess Elizabeth shortly after Wyatt's insurrection. The feast was planned by Sir Thomas Pope in old Bermondsey House in honour of the Princess Elizabeth, at his own cost, and even in the days of magnificent pageants was one of marked importance.

This Children's Pageant has 9 speaking parts, 9 dances, 4 carols. Full directions as to dances are given, with words, music, and illustrations ; the whole forming a complete guide to representations by any number of children.

Prologue.

The Feu de Joie.

Country Dance (Ap Shenkin).

Carol : " Good King Wenceslas."

Minuet for Eight.

Trenchmore : a Country Dance.

Off she goes : a Country Dance.

The Dance of the Hobby Horse.

Carol : " The Boar's Head."

Let's have a Dance.

A hunting we will go.

A Sword Dance.

The Waits' Song.

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A Child's Slumber Song, by the Lady Henry Somerset

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The Espérance Morris Book.

A Manual of Morris Dances, Folk Songs, and Singing Games, by

MARY NEAL, HON. SEC. OF THE
ESPÉRANCE GIRLS' CLUB.

FIRST LIST OF PRESS NOTICES.

PUNCH.

It is Beatrice, is it not? in *Much Ado About Nothing*—or *Much To-do About Nothing*, as the programme boys outside the Lyceum in its great days used to call—who says that a star danced and under that she was born. What then of the members of the Espérance Club, who, with Miss Neal as their moving spirit, have been working so hard and gaily for several years now to bring about a revival in England of the old songs and dances? Were they not born under dancing stars too? Surely. And if they had their way this planet of ours might look to the other planets and stars as if it danced too. Miss Neal has just compiled "The Espérance Morris Book," with a history of the movement since 1905, when the girls' feet first began to be too much for them as they danced and sang while ordinary dull persons walked and talked, down to the present time when they have to their credit hundreds of villagers all over England in whom the old melodies and happinesses have been implanted. This admirable achievement is recorded; instructions as to the songs, dances, and singing games are given; and a selection of them follows, arranged for the piano. Thus any one possessing the book has, so to speak, a tourist's ticket for Merrie England and a complete outfit while there. May it find many possessors and more readers!

THE OUTLOOK.

Nobody who has ever attended one of the Espérance Club concerts is likely to forget his or her experience, such is the beauty and bewitching intimacy of the ancient melodies (most of them in the natural modes) and so keen the delight of the players in the songs and morris dances and singing games which make up the programme. It is clear that all of them, from the grown lads and lasses to the merest dots of children, would have just as much pleasure in their festival of play (work it is not for them, since they are all untouched by the taint of professionalism) if only birds and flowers were present to see and hear. The haunting loveliness of the "old lavender" cry, still heard in the streets of London, is present in these folk-songs. Even more haunting (if that be possible) are the morris tunes, such as "Shepherd's Aye" or the "Morris Off" with its suggestion of the tiredness that is a pleasure rather than a pain, a sance to one's supper, and an incentive to timely sleep and pleasant dreams. Then there are the singing games, which are still played in the streets of London. They are so old and gay, these infinitesimal tragedies and comedies as artistic and as artless as Greek dramas! What is to be done with this newly discovered May-day music? It must not remain a buried talent of a nation wrongly called unmusical. In the first place, a knowledge hereof must be spread throughout the country from Land's End to "merry Carlisle," and further afield than that—into the demi-Englands beyond the narrow seas. A beginning has been made of that joyous task.

SHEFFIELD TELEGRAPH.

The popularity of morris dancing continues to grow. It is so charming a combination of movement and music, of sociability and health-giving exercise that it is not only recapturing the country-side, but is invading the large cities, and especially London. In the "Espérance Morris Book," just published in handsome and complete style by J. Curwen

and Sons, Miss Mary Neal tells how the revival of morris dancing, which is a part of the national life to-day, began. The flame has spread like wildfire, as hundreds of villages and towns can testify. Messrs. Curwen's book with music, pictures, instructions, and a batch of selected folk songs should add further to the boom in morris dancing.

NOTES FOR WOMEN.

"To set all England dancing." That was the wild and impossible dream that came to Miss Neal's mind when her attention was once turned to "the morris." Wild and impossible dreams sometimes come true. Miss Neal is one of the intrepid dreamers who are the essentially practical people of the world. Every day sees the revival of the morris, now in one county of England, now in another. The story of the discovery of these dances, and of the subsequent development of the movement for their revival, is told in "The Espérance Morris Book." With such a book for guidance there is no reason at all why a performance of folk-dance and folk-song should not be given in the schoolroom of every village throughout the country. Such an entertainment should not be the end but the beginning of the revival of folk-music in the village, where once again should the sight be seen of children dancing "Shepherd's Aye" in the school playground and the young folks footing "Jockey to the Fair" upon the green. To-day, the town is giving back to the country the old dance and the old songs. May the publication of the "Espérance Morris Book" give yet another stimulus to the spread of English folk-music throughout our native land, and help to make English boys and girls in city and hamlet what every lover of his country would like to see them—"upstanding, clean living, and joyous."—E. P. L.

THE MORNING POST.

Miss Mary Neal has been the life and soul of the revival of English folk-music, which, but for her practical energy and enterprise, might have meant little more than an addition to the vast accumulation of forgotten or half-forgotten musical literature—the dust-heaps of silenced sounds in which the historian and technical expert rummage to their heart's content. But for her and the Espérance Club it might have been necessary to discover the traditional songs and dances a second time, and it would have been too late then to find any of the old Morris-men to show us how "Shepherd's Aye" and the rest should be rendered in the old English style of self-forgetting simplicity. It follows that everybody interested in the revival (that is to say, every true lover of the true England) should read the "Espérance Morris Book," which gives specimens of folk-songs, morris dances, and singing games, and a vast deal of commonsense criticisms and useful explanations.

THE DAILY NEWS

Devotes the magazine page (May 5th, 1910) to an article on "The revival of the Morris dance," with sketches and photographs, and a review of "The Espérance Morris Book."

Excellent reviews of "The Espérance Morris Book" have appeared in "The Times," "Westminster Gazette," and many other leading papers.

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Bluff King Hal.	Heel and Toe.
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Bab at the Boustier.	The Maid of the Mill.
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Buttered Pease.	May Day.
Cockle Shells.	Tabourot's Morris.
The Faithful Shepherd.	Three Sheep Skins.
The Fiddler's Morris.	Woman's work is never done
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WOMAN'S WORK.

CONTENTS.

- | | |
|--------------------------------|-----------------------------|
| 1. All in a garden green. | 6. Dargason, or the Sedany. |
| 2. Cockle Shells. | 7. All in a hurry. |
| 3. Staines Morris. | 8. Three Sheepskins. |
| 4. The Faithful Shepherd. | 9. Maids' Morris. |
| 5. Woman's work is never done. | 10. Buttered Pease. |

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Jenny Jones.	The Farmer's in his Den.
There stands a lady.	Gipsies in the Wood.
Green Gravel (1st tune).	When I was a school-girl.
Green Gravel (2nd tune).	Bobby Bingo.
The Three Jews.	Down by the river side.
Nuts away.	The Holly, Holly O!
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The Dairy ho!	English Soldiers.
Bingo.	Yellow Gravel.
The Jolly Miller.	London is the capital.
Rosy apple, lemon, or pear.	There stands a lady.
Threadle the needle.	Sally Waters.
Oats and beans and barley.	Down in the meadows.
Babes in the wood.	How many miles to Barbary Land.
A-hunting we will go.	Here comes a Duke from Sunny
When I was a lady.	Spain
My man John	Grandmother's needle.

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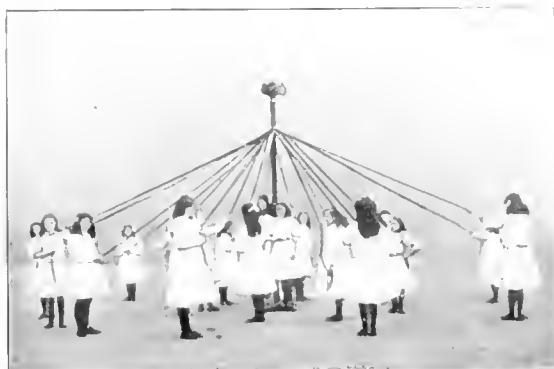
Rosy Apples.	My young man has gone to sea.
Climbing up the hillside.	Roman Soldiers.
Here come three Dukes.	Five Keys of Heaven (There stands a lady).
My name is sweet William.	Here we come up the green grass.
Sally go round the moon.	Monday Night.
Poor Jenny sits a-weeping.	Looby Loo.
Draw buckets of water.	Early in the morning.
Spanish Merchants.	Eight o'clock Bells.
Wagamy, Wagamy, Water-hen.	Skipping-rope Rhymes.
Our boots are made of leather.	Skipping-rope Flower Game.
The Milking Pail.	

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HOPPING DANCE		German
ROVENACKA		Bohemian
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BOUNDING HEART	Sjalaskuttan	Finnish
LOTH'S DEAD	Lott' ist tod	Swedish
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